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CERAMICS

DOULTON WARE.



MEDALLION IN DOULTON WARE.

ALTHOUGH in former issues of the magazine (Jan., 1882, and Feb., 1883) much has been written about the art-work of Messrs. Doulton & Co., it may not be amiss to remind the reader that this salt-glazed decorated stoneware is completed in one burning, the forms being decorated in the soft state, and the colors applied as soon as the article is dry. "The colors are developed in the process of firing by means of fumes of salt, which is thrown into various parts of the kiln while the ware is at a white heat. The fact that the ware is unprotected in the kiln from smoke and sulphur arising from the fuel, and that the ware is brought to the vitrifying point, makes the difficulties of producing satisfactory results proportionately great."

The "Silicon ware," of which the bowl illustrated to the right of the next page is an example, formerly came only in the simplest forms and for the most unpretentious uses, being of humble materials—soft clay under transparent water glaze. It had almost no decoration beyond a slight overlay of hard clay scrolls, wreaths or Greek keys, and no color save its own varieties of gray and yellow, the latter ranging from amber to russet, the former from weather-beaten wood color to palest ashen. But now even "Silicon" comes under the artistic necromancy, and reminds one of Wedgwood in its delicate surfaces, overlaid with porcelain-like busts, garlands of dancing sprites, and chaste figures of nymph and goddess. Color has come to its aid too, and covers it with a maze of stars, flowers and eccentric designs, all in dull but effective tints. The cost is not so much increased as might be imagined, for all the dainty decorations, although so artistically designed, are mechanically created. The casts and dies, however, are so perfect that the least impress and shadow of the designer's artistic thought is caught and reflected almost magically, and the final arrangement upon each object is by deft hands directed by taste cultivated to note every suggestive subtlety of united line and contrasted angle.

Silicon ware, we may remind the reader, has a very hard body, itself thoroughly vitrified, various colors being incorporated and fused into the mass. The material attains a light smear or gloss, owing to the excessive heat of firing, but otherwise the objects are unglazed. The decorations are appliqué, modelled, pâte sur pâte, perforated—somewhat like reticulated Worcester ware—carved and inlaid with colored clays, in the last case a "lapidary" polish being put on the ware, which is so hard that you cannot scratch it with a steel point.



MEDALLION IN DOULTON WARE.

Our illustrations show new designs of Doulton ware decoration. One page is devoted to examples of the excellent sgrafitto, or scratch work, done on the wet clay, by Miss Hannah Barlow, and the beautiful pâte-sur-pâte bird and floral decoration by her hardly less talented sister, Miss Florence Barlow. The work of both is entirely free hand. The first-named lady makes a special study of horses and deer. She uses no preliminary sketches, but, having once seen the object she intends to reproduce, its image is fixed in her mind until she sets it down faultlessly on the vessel she is decorating. Miss Hannah Barlow's designs were usually pure outline, and either monochromatic in color or with incised lines of one simple color upon ground of another. The present ones, while the same in color, show an elaboration of incised lines that give quite a different ensemble. It is to be noticed that the tendency of the Doulton decoration of late has been to increased brilliancy and richness of color effects—due largely to the intelligence and untiring energy of Mr. Wilton Rix, the art director, who is constantly making new discoveries for stoneware decoration.

To return to our illustrations: The underglaze painting of birds upon fruity boughs, as medallion decoration for Pilgrim bottles, presents masses of soberly rich brown, orange and green, vivified by prismatic touches upon the bird's body, the whole



MEDALLIONS IN DOULTON WARE.

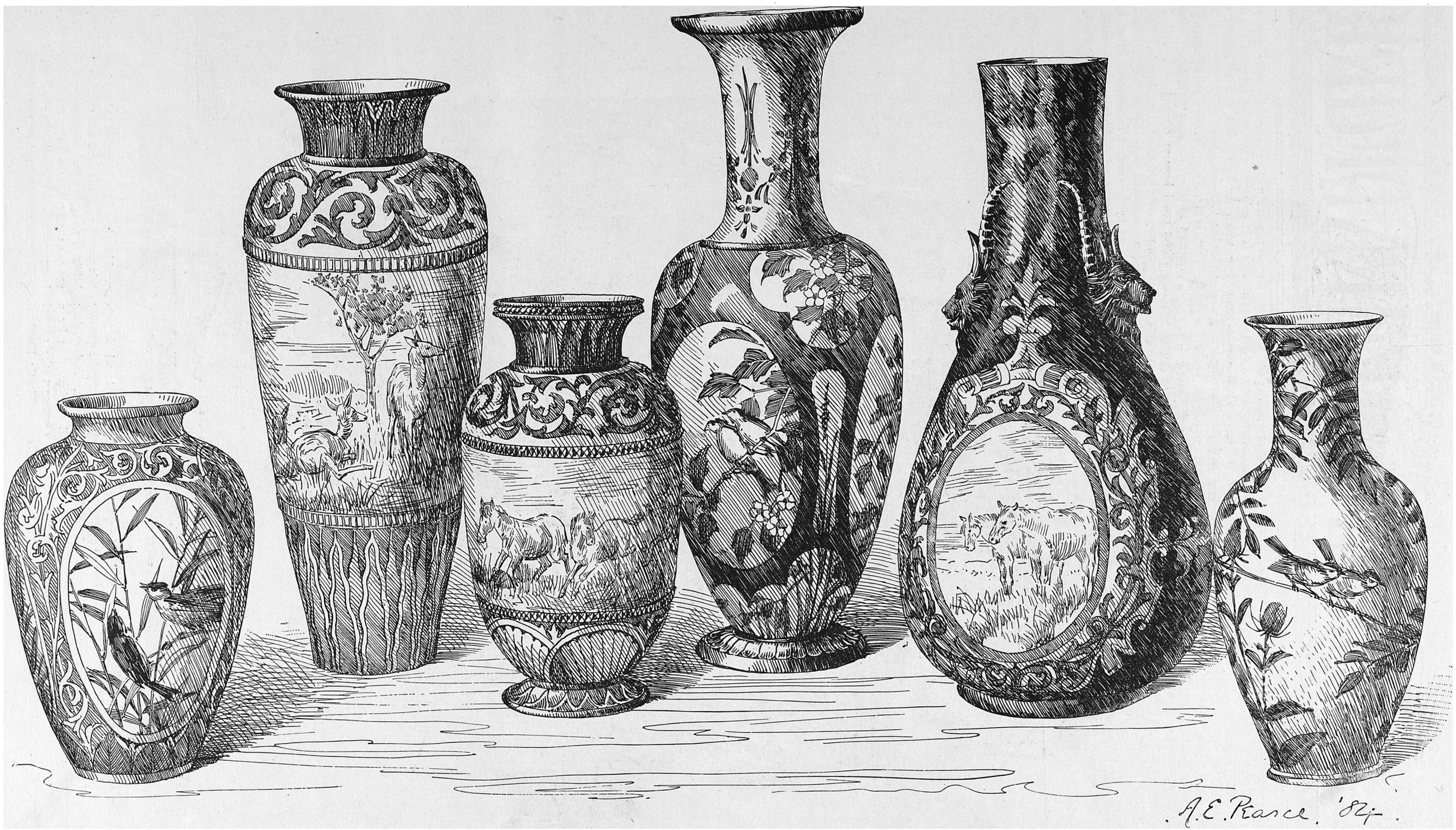
mellowed by palest amber glaze. The massive acanthus-leaf vase decoration is hand-modelling, bold and free, as is also the beautiful floral decoration of the vase next to it. The bowl and vase to the left of the page are charming examples of the underglaze porcelain decoration known in this country as "Bennett" ware—called after the artist, a graduate from the Doulton works, who introduced it here. The Luca Della Robbia and Bernard Palissy panels recently published in The Art Amateur are part of a series illustrating the history of ceramic art. The medallions on this page are characteristic examples of the classical designing and bold modelling of this class of Doulton work. Another and more important kind of artistic modelling is seen in the figure compositions in terra cotta, by Mr. George Tinworth, a matter of sufficient importance for us to refer to it, perhaps at length, at some future time.



RECENT EXAMPLES OF DOULTON POTTERY.

SALT GLAZED DECORATED STONEWARE AND PORCELAIN UNDERGLAZE. [SEE PAGE 67.]

DRAWN FROM THE OBJECTS BY A. E. PEARCE.



RECENT EXAMPLES OF DOULTON POTTERY.

SALT GLAZED STONEWARE, WITH SGRAFITTO DECORATION BY MISS HANNAH BARLOW, AND PÂTE-SUR-PÂTE DECORATION (BIRDS AND FLOWERS) BY MISS FLORENCE BARLOW. [SEE PAGE 67.]

DRAWN FROM THE OBJECTS BY A. E. PEARCE.